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History



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Professor of Trumpet/Theory/Jazz/Band 1968-2007
Interview March 25, 2009

Education

BS, Brigham Young University, 1964

MM, University of Southern California, 1966

DA, University of Northern Colorado, 1986

Interview with Mike Ohman- March 25, 2009

My history as a musician is typical. My parents bought their first piano when I was about four years old because my mother was bound and determined that I was going to play the piano. That was not what I wanted to do. Then someone came through Burley, Idaho selling guitars. The guitar wasn't really me either. I strummed it a bit. Then someone came through town selling violins, and that was even further from what I wanted.

I don't know whether or not I decided it, but I began to take piano lessons, and that was a marvelous thing. I took from a teacher by the name of Mrs. Terhune, who taught the Dunning Method which included theory classes on Saturday mornings.

I loved theory, studied it for about three years, but didn't practice as much as she wanted me to practice, so she dropped me as a student, and I had to take lessons from another teacher, Mrs. Sinclair. I was allowed to leave school and walk to her place to take my weekly lesson, about six blocks away. My favorite thing was not the lesson—it would bore me because I didn't practice enough. But on the way to my lesson, I could always stop at the store and buy some Penney candy. So there I was, a little kid traipsing off from school alone to take a piano lesson, something that wouldn't happen today.

Piano lessons continued through the sixth grade. *Then*, in junior high school, I found my escape route. A neighbor played in the band. I said to my mother, "If I took cornet lessons, could I stop taking piano lessons?"

Fortunately, I had a wonderful band teacher in seventh grade, Ray Tross. (He began teaching at New Mexico State University at Los Cruces the next year, and he actually tried to hire me there when I was completing my master's degree at USC.) He got me started on the cornet. Then, in the neighboring town of Declo, there was a music teacher who was a fine brass player, Alvin Wardle. He was there for just a few years. (He later taught at the Utah State Agricultural College, now Utah State University.) He gave me private lessons during the seventh grade, and I turned out to be kind of a natural cornet player.

Following Alvin Wardle, I took lessons from a fellow who had also graduated from Utah State—a wonderful trumpet player and arranger, Bob Summers. He led a dance band at Utah State while he studied there. Bob taught me how to arrange for Jazz band, so I was not only learning trumpet from him, but also learning to arrange. By the time I graduated from high school, I had learned how to transpose, to copy music, the basic principles of music theory and had played in lots of dance bands. I learned how to play by ear, so there were calls from dance bands around the

Southern Idaho area to play what we called “head charts”. In other words, somebody would call a tune, and everybody knew it. We would “arrange” on the spot with each player taking “solos”, as a way of extending the length of the song.

Following Ray Tross, my first band director, was Linden Leatham, a fine woodwind player and also the choral teacher. He gave me wonderful motivation and instruction. Because of him, I sang in the choir, played in the band, and played in the orchestra. I majored in music as a high school student! It was “my thing.”

I really didn’t decide to become a music major in college; just moved on, doing what I had already been doing in high school. While a senior in high school, the band director would often let me lead the pep band. I also wanted to be able to copy music well and did my own research into pens, ink, papers, and the like. The advantage of copying by hand was that you got to think about the music you were copying. (That skill would help me in another way later.)

Still, I wish I had spent more time with the piano and become really good at it. But I was good enough to learn to compose at the piano. The piano enabled that function. But I needed to play the trumpet, because I have a softer voice, and I wanted to be heard. You could be heard with a trumpet!

We had a high school dance band. Linden Leatham teamed up with a dentist in our town, Doctor Holcomb, who was a jazz pianist. He’d been on the road with dance bands as a young man. His son was just a year or two

younger than I, and the doctor was interested in getting his son involved in playing Jazz. Linden Leatham had a son a year older than I, who played saxophone. Those two men put a lot into the school dance band. We traveled all over Southern Idaho, playing for dances and were called “The Blue Knights.” We had special music stands, white jackets, and colored bow ties. Much of the money we made was spent on Jazz arrangements through a local music dealer, who would order music for us.

The band had three trumpets, two trombones, five saxophones, piano, bass, and drums. I actually wrote my first arrangement for that band. It sounded terrible. I thought, *That’s not what I wrote!* Then we discovered that I had not transposed the parts for some instruments, so some of the parts had to be copied again. After that, I never forgot transposition!

The oldest of seven children in my parents’ family, I was raised on a farm and knew no other way. Didn’t everyone in the world get up at five in the morning and milk cows? Being raised on a farm was a motivating force in my life. I really didn’t want to stay on the farm because I had hay fever, and that didn’t make life comfortable most of the year. There ought to be something else for entertainment besides a cow! But, looking back, it was wonderful to have all the quiet time that farm life provides to think about music.

I remember operating a tractor all day one Saturday. By the end of the day, a beautiful song had been created and memorized in order to write it that evening. About three days later, I heard it on the radio! *That’s strange. Someone*

got my song away from me, I thought!
The realization that one can actually plagiarize something and think it's theirs was a defining moment.

I was already trying to write music at a young age, and I think that desire came from the theory lessons Mrs. Terhune taught on Saturday mornings beginning when I was just five or six years old. I was intrigued that someone could come up with a piece of music, and that there was a way to do it.

All this led in an interesting way to becoming part of BYU. Between my junior and senior years in high school, my father sold our farm and we moved. A neighbor, knowing that I wouldn't be working on *our* farm, hired me to work for him for a nice monthly salary. I had only been working for him about a month when the band director, who was leaving our school to teach in Boise, asked me, "Would you like to go to a music clinic at Utah State?"

"What is that?" I asked him.

"It lasts two weeks, and you'll be playing in bands and orchestras, and studying theory, etc."

"Of course I'd like to go." So I found a buddy who would take my place on the farm, and went to Utah State for two weeks during June of 1956. It was an eye-opener. Here I was with all kinds of students from other schools in the Intermountain West who were musicians. I suddenly found that I was quite competitive, very comfortable. I won the first-chair slot and thought: *You're not too bad. Maybe there's something in music for you.*

At the end of the two weeks, I just loved the kids I'd met. We had something precious in common.

After returning to Burley and resuming farm work, someone said, "There's another one of those music clinics at BYU in late July." I'd never thought about BYU. My father had graduated from Utah State, and that's where he wanted me to go when I graduated from high school, and that's why I'd gone to the summer clinic, to find out what the school was like.

I went to the fellow I was working for and said, "I have another opportunity."

He said, "I thought we had a deal for the summer."

I said, "Well, Gary Coleman can take my place again. He's doing okay, isn't he?"

"Oh, yes. He's fine."

"Could I leave for another two weeks?"

He consented, and I came to BYU, where I met Ralph Laycock, Richard Ballou, and Lawrence Sardoni and studied trumpet with Bill Sullivan, who was first trumpet in the Utah Symphony. What really intrigued me was that I got to play in a really good jazz band; they were called dance bands in those days. The fellow I played next to was from Salt Lake City, and studied with Bill Sullivan. He played very well. I thought, *Wow! To be as good as these guys, I'll have to stretch.* That was a real challenge.

I loved my experience at BYU, but I went home still thinking that I would go

somewhere else to college. In fact, Clarence Sawhill was directing the summer clinic band in Logan, and he was the band director at UCLA. He sent me a note my senior year asking if I'd like a scholarship. My parents said, "Not Los Angeles."

The band director at the University of Utah also sent me an offer, and I finally got a letter from Utah State, where I thought I was going. On a fluke, I came to BYU during the spring I graduated from high school and auditioned for a scholarship. Ralph Laycock kindly explained that he didn't have any scholarships left, and even if he did, I probably wouldn't get one.

I remember riding all the way home thinking, *If I'm not good enough for a scholarship, maybe that's where I ought to study. If I have to work hard, maybe that's where I need to be.* That is the reason I came to BYU—that and the fact that one of my best friends, a classmate, was going to BYU, and I wanted to be close to her.

Another important thing happened during my senior year. The local music store in Burley happened to get an LP recording of BYU's Y's Men orchestra. I listened to it and thought, *That's the group I want to play in.* There were some good musicians in that group. I have no idea how that recording got to Burley, Idaho—it was the only copy in the music store. But the moment I heard it, I knew that I wanted to play in that group.

My freshman year at BYU, Dick Ballou, who directed the Y's Men, didn't have an opening, but he recognized how interested I was, and he let me come to

rehearsals and play next to the lead player, down an octave. In that way, I could learn to phrase. Jay Terry was the lead player, and we became good friends. Lee Gibbons also played trumpet in that band. It was a wonderful initiation, and the band members were very kind to me. I couldn't play any gigs, or any concerts, only rehearsals.

The band rehearsed in an old home on the hill where the Faculty Office Building now stands. The Program Bureau was also in that home, under Janie Thompson. When the band could, they would rehearse in the old Social Hall, the east end of the Knight Mungum Building (which has since been torn down). That's where all the instrumental music was in those days. It's what I knew as the music department; although most theory, music history and organ classes were taught on the lower campus. Sometimes we'd rehearse and perform in the Joseph Smith Building.

Those were wonderful times. It was quite amazing to be at BYU. It's a real testament to the power of a music experience on campus while one is in high school. Had I not come to BYU and participated in that summer experience between my junior and senior years of high school, I would never have come to BYU.

Interest in playing with the Y's Men led to another opportunity. There was a wonderful trombonist on campus at the time, Earl Holt, who'd been on the road with the Dorsey orchestra. He wrote a lot of music for the Y's Men. As a freshman, on Saturday mornings I would walk from my apartment, on the corner of 820 North and 700 East, all the way down to Third South and about Fourth

East, and take an arranging lesson from Earl Holt. He was a very good arranger.

It was that year that a recording of a piece was interesting enough to want to take it off the record: Maynard Ferguson's orchestra playing "Simple Life." I still own that record. The groove for the tune is just about worn out completely. I must have played it a thousand times, trying to take off all the voicing's. It was the best ear training one could ever get. I still savor the original copy of that arrangement. Sometimes I get the recording out and play it, though it's very scratchy now. It reminds me of that learning experience.

The important thing about all this is that my education wasn't limited to the classroom.

Another significant thing happened before I started my freshman year. While I was registering as a student in the Field House, the faculty was all there, helping students get their class cards. I went up to a kindly gentleman and told him I needed some help. He asked me, "What is your major?"

I told him music.

"What in music?"

I said, "Music theory." I wanted to major in composition and theory.

He helped me get my registration cards and set up my schedule. We shook hands. Monday morning I showed up at seven o'clock for ear training, and it was his class. He was Quentin Nordgren. He also put me in his theory class. We became friends, because he cared about my progress and success.

Later on, when I was appointed Chair of the Music Department, he served as Associate Chair. When he died, I spoke at his funeral. He was a great man.

During my freshman year, I was consumed with music. Toward the end of that year, I met a fellow who'd just come back from the army. He had written some charts for the Y's Men while he was in the army and wanted to start a band, which he did over the summer. I became a member of that band. Larry Bastian played lead trumpet, Gary Quinny was second, I was third, and Gene Smith was fourth. About half of the band was from the University of Utah, and half from BYU. We performed all over the Utah and beyond playing arrangements that had been transcribed from the best big bands of that era. It was called the Gary Madsen Orchestra and boasted some of the finest student musicians in the area.

In the middle of that year, Larry Bastian went on a mission, so I became lead trumpet and Neil Weight took my former position. It was a very difficult book to play and required a lot of stamina, but it really developed me. The band grew to five trumpets, five trombones, and five saxophones, plus piano, bass and drums—eighteen pieces. Bob Campbell played in the band, as did Carson Sharp. Richard "Scratch" Ross played lead alto, Wilson Brown played bass trombone, and Angel Leon was on tenor sax. It was a great band, and that was a very intense year, developmentally.

That band was a large part of my education although the music faculty was not involved. I didn't realize at the time how valuable that was; it just seemed like the right thing to do.

Because of weak piano skills, Robert Cundick became my piano teacher during the sophomore year. He was also my theory teacher. He gave up right away trying to make me into a pianist. We did a lot of analyzing. I analyzed everything I learned to play and more. He was a wonderful teacher.

Midway through that year, Crawford Gates was writing a musical for the campus entitled *Sand in Their Shoes*. Don Oscarson had written the libretto. Crawford advertised for copyists. That had been one of my hobbies and skills, something I had learned during high school. So I went to his office and gave him a sample of my manuscript. He asked, “When are you going to start?” I actually dropped out of school spring quarter and copied full-time for Crawford for about three months. We would work about fourteen hours a day—all night. When daylight came, somebody would pick up all the music and make copies for the rehearsal that day.

The wonderful thing was that I was copying Crawford’s orchestrations as he did them and analyzed what he was doing. I was also playing first trumpet in the BYU orchestra for the production. We’d go to bed about six o’clock in the morning, get up at noon, go to rehearsal and hear what we had just copied. Then we’d go back to work copying. It was wonderful—to copy the score, analyze it, and then hear it played.

Later, when I went to graduate school, I took an exam and tested out of orchestration.

The sophomore year, 1958-59, was a great year. What I learned was very valuable. By the way Crawford was a

fine music copyist himself. He has a beautiful hand. I was also sitting in his office copying “Sand in Their Shoes” while he was creating the arrangement of “Oh, My Father,” for a recording by the Tabernacle Choir and the Philadelphia Orchestra. Later on, when I heard that arrangement on the radio, I thought I heard that on the piano.

Toward the end of that project, when we were almost through, I asked Crawford: “Now, over the summer, what could I be studying to learn more theory and orchestration?” He gave me a list of about twenty books. I ordered them all and spent the summer studying them. My job was driving truck all night, and I had about four hours during the day to study the things he recommended.

It was during that year that Wilson Brown and I made a decision to go to Los Angeles. Al Weight, a friend of ours, was already there. He ended up playing with some wonderful bands, including Don Ellis and worked professionally for many years before he moved back to Utah to establish a studio in Salt Lake City. He already had an apartment, and we were going to move down at the end of the summer and look for work. That meant dropping out of school. I wanted to play in the Stan Kenton Band.

About two weeks after I returned home to work for the summer in preparation for Los Angeles, my bishop came by my home and told my mother he wanted to see me. I went to his home, where he was out with his horses. He asked me if I’d thought about a mission. I said, “Well, no. Other people can do that. I’m going to Los Angeles to play trumpet.”

We talked for a bit. He said, “Why don’t you pray about this?”

I knew my plans were dead. I just knew a mission was the thing to do. My biggest problem was to call Wilson and tell him I was going on a mission. I finally got up enough courage to tell him, after I’d told the bishop I’d go. I called Wilson on the phone and said, “I have a problem.”

He said, “Oh, I’m glad you called. I’ve got one too.”

I said, “I don’t believe I’m going to be able to go to Los Angeles in the fall.”

He replied, “I don’t think I will be able to either.”

I asked him, “What’s your problem?”

He said, “I think I’m going on a mission.”

He was older than I, and was in graduate school. We’d roomed and worked together when we were copying for Crawford Gates. Actually that was when I first became aware of how the Spirit teaches. Wilson had already graduated from the University of Utah but had a lot of questions about the gospel. We would lie in bed and try to go to sleep early in the morning, and he would ask questions. Every time he asked a question, an answer came out of my mouth—an answer I didn’t know, until then. That confirming voice let me know it was true. So in the process of talking about the gospel, I think we converted each other more fully.

Wilson went to France; I went to the Eastern States. We were in the mission

home in SLC at the same time. He went for two and a half years, and I went for two years. My mission was extended for a couple of months while serving as assistant to the mission president. (The girl I left behind got married in the meantime, so coming home on time didn’t matter.)

I came back to BYU in the middle of the fall semester of 1961. During my mission BYU changed from the quarter system to the semester system, so I registered on the block. That change elongated my program, plus I had dropped out of classes before I went on my mission, though that didn’t seem to matter.

It was interesting to receive a mission call to the Eastern States. That’s where Crawford Gates had served in the early 1940s, except that when he served, the mission home was in Philadelphia. When I served there, the mission home was in New York City. I knew that he had served there, and that he had arranged some music for a group when he was a missionary. I’d heard a little about that from him.

For some reason, I took the trumpet on my mission. The first area was Harrisburg, Pennsylvania, but within two months, I was sent, along with five other elders, to the Rochester, New York area. Actually, I went to Palmyra and worked there and also in Canandaigua for awhile, and then to Rochester. During that time, the mission president formed a group with four singers, trumpet, and a concert pianist. Proselyting activities were continued, but some mornings were spent rehearsing together. I wrote many of the arrangements.

The mission president sent us around the mission after we were prepared. An advance team was sent out to book the group. We spent six months performing at junior and senior high schools during the daytime, where we could actually talk about who we were and what we were doing. There were performances at a lot of churches and service clubs. We were on radio and television. At that time, television was looking for something to broadcast early in the morning, so we did a lot of early morning broadcasts. We'd stay in a city for about a week, some places for two weeks.

Some interesting things happened to us. For example, we performed for the spring prom at West Point, where the girls came from Vassar, across the river. That was strange—Mormon missionaries performing at the intermission of a dance!

We had a varied program, not only religious material, but I had written arrangements taken from the Four Freshman and the Hi-Lo's. The pianist was very fine, he had an excellent repertoire. I played a few trumpet solos. At the end of that experience, I put my trumpet in the mission office and didn't play it until the mission ended.

When I returned to BYU in late October, early November, 1961, within just a few days, two things happened. First, I was invited to join a band. I was really out of shape; the other members of the band didn't think I was out of shape but I knew I was. I was integrated back into the thick of things very quickly.

Second, the first day back, I looked in on a band or orchestra rehearsal and saw a

very interesting French horn player. The thought came; *I need to get to know her*. Within three weeks, we had our first date, and we were married ten months later. Diane Wilcox, from Bridgeport, Nebraska, was in her second year as music major. During the 1940s, two sister missionaries had arrived in her town in western Nebraska. At that time, there were only a total of eight hundred missionaries serving in the entire Church, but two of them ended up in Diane's hometown, living with Diane's grandmother. Her family was converted and became stalwart members.

Significantly, when BYU performed *Sand in Their Shoes* in 1959, the work that I had copied for Crawford Gates, Diane, her brother and mother came to it. After our marriage, Diane and I spent the first two years completing our undergraduate work together. We took almost the same courses. It was great to attend classes and study with my wife most of the time.

When returning to BYU in 1961, there was a push for a jazz program. I was asked to play in a band that was organized to convince the faculty of that need. We prepared and presented a concert to the faculty, with a plea that they initiate a jazz program. I still remember the response of John Halliday, the former Chair of the Music Department. (Crawford Gates was the Chair then.) John stood up and gave a passionate address to the faculty: "It will be the undoing of our music program, if we allow jazz to get a foothold."

Our response was that we were already studying jazz; we just weren't getting credit for it. Other faculty members, like Ralph Laycock, thought it was time. He

had been through what we were going through. Ralph played wonderful clarinet, not only classical but jazz.

So the faculty discussed the pros and cons of a jazz curriculum in the Joseph Smith Building with our band on the stage. They finally agreed to offer a class or two. But there was no one to teach. So the first class in jazz was taught by Lars Yorgasen, a student. Dick Ballou was his mentor. That class lasted for about two years, until Lars left. Most of us also left. By the time I returned to BYU after attending graduate school at USC, the class had vanished. There was only a dance band called The Pacemakers!

The intent on coming back to BYU after attending USC and earning a master's degree was actually to pursue a doctorate. I wanted to stay in Los Angeles, but there were riots there and it didn't seem like a good place for a young family. I'd been performing with the Los Angeles Brass Society, a wonderful group, mostly studio musicians. One of my classmates had gotten me into that group, a real blessing. The tubist was Tommy Johnson, the first-call studio player in Los Angeles. That had led me to other opportunities, and that's why I wanted to stay there. We felt that as a young couple with one child and another on the way, we needed to pursue further education when we could. Or maybe we just wanted to get back to a safe place.

At that time, we were also pursued by the director of bands at the University of Oregon; his name was Robert Trotter. He suggested I come and be the assistant director of bands, and pursue my

doctorate there. I guess we were just homesick for BYU.

So we came back to BYU, and after one semester we knew it was a mistake. There was a lot to learn, but it wasn't the place to get my doctorate. There was work playing at a number of venues in Salt Lake City—musicals, ice shows, circuses, and whatever recording sessions existed; all this in addition to private teaching. I gradually moved toward terminating the doctoral program at BYU.

Then Hal Goodman asked me in 1968 to join the faculty on a seventy-percent teaching contract, plus a special instructor contract to teach trumpet. With the two contracts together, it was a full-time assignment, but he didn't have a full-time position available. I worked in that capacity for two years and had an office in the piano storage room on the first floor of the HFAC. That's how lowly I began as a faculty member at BYU!

During those two years, and a year before that, I taught summers at the National Music camp in Interlochen, Michigan, playing in the faculty brass quintet and teaching trumpet and acoustics. A number of very good contacts were made there. Given all those contacts, it had seemed like a good time to move on. But in 1970, Dick Ballou left the faculty and went to the Church College of Hawaii (BYU Hawaii). I was invited to join the music faculty full-time.

Something interesting played into that decision during 1969, the second year I taught part-time. Bill Sullivan, the trumpet teacher who had helped me

decide to come to BYU, had a detached retina. With that problem, he had to lie on his back and remain immobile for some time. That happened just two days before the opening of the 1969-70 Utah Symphony season.

I received a call from Shelly Hyde, the personnel manager of the orchestra and second trumpet. He said, "Bill is flat on his back. Can you come and take his place? We have rehearsals in the mornings and most performances at night."

While still an undergraduate at BYU, I'd played several times with the Symphony, including its recording of the Mahler Eighth Symphony. Maestro Abravanel knew who I was.

I went to Hal Goodman, the Music Department Chair, and asked, "Can this be made to work?"

He said, "I don't know why not."

So we rescheduled my load around the Symphony's schedule and I went to the dress rehearsal that very night. They were performing Beethoven's Seventh Symphony. Luckily I was in shape on D trumpet. Abravanel came up after the rehearsal, just looked at me, shook his head, and said, "How'd you do that." He had expected less.

I played first trumpet with the Symphony that fall, until Bill could come back in the winter. It was a great experience. The orchestra toured to Denver and to the West Coast. There were many concerts in the Tabernacle on Temple Square and south to Las Vegas.

I played frequently with the Symphony for the next eight years. Abravanel

became like a surrogate father. In 1974, he tried to convince me to join the orchestra full-time, but by then I knew that playing in an orchestra involved long stretches of boredom, punctuated by short periods of panic. I was also conducting the Symphonic Wind Ensemble at BYU. Abravanel kidded me, calling me "My conducting protégé."

Other things happened as a result of teaching at Interlochen. I've often wished that I had continued to teach there in the summers, because there were such good friends there. I became acquainted with Renold Schilke, former trumpet player with the Chicago Symphony Orchestra. He was making his own line of trumpets by then and was truly an innovator. He was perhaps the one who took trumpet manufacture from metal to artistry. The trumpets built today owe a lot to his advancements, including trumpet mouthpieces. Schilke invited me to come to Chicago and study with him during the summer of 1972 and again in 1973. He also let me hang out around the shop. It was a wonderful experience to study with someone who had studied at the Paris Conservatory.

I also had a wonderful teacher at USC, James Stamp (a legend). While a senior at BYU, I had auditioned for the Master's program at the Eastman School of Music. Perhaps because I'd served part of my mission in Rochester, I wanted to attend Eastman. Although I didn't know the trumpet teacher there, I assumed he would be great, because of the reputation of the school. But Eastman turned me down. I was heartbroken.

I went to Hal Goodman's home because I knew and trusted him and because he was the conductor of the Utah Valley Symphony, in which I was playing trumpet. I said, "Eastman turned me down. What should I do?"

He asked me, "Have you thought about USC?"

"What's there?" I got a catalog, applied, and was accepted. I went to USC and found that one of the finest trumpet teachers in the country was there. He changed my life. He made *me* into a solid teacher of trumpet.

When I became a member of the part-time faculty in 1968, Bob Campbell, a percussionist, was also here, teaching part-time. We both wanted a jazz program at BYU. In the spring of 1968, we drove to the Reno Jazz Festival to see what other schools were doing. Schools up and down the West Coast were producing incredible student groups. We agreed, "Why can't BYU have something like this?"

We came back and talked Hal Goodman into letting us team-teach a couple of jazz ensembles the next year. He was marvelously supportive. He became a powerful mentor, as had others. I spoke at his funeral as well as the funerals of Quentin Nordgren and Ralph Laycock. Clarence Sawhill (UCLA) pulled music out of students with love; Ralph Laycock sometimes pulled it out with fear. For example, during the fall of my freshman year, the concert band had a dress rehearsal at six o'clock in the morning for a concert that night. I lived just a block from campus. About ten after six, there was a knock on the door. I jumped off the bunk and went to the door. There

was Ralph Laycock, the director. "Aren't you supposed to be somewhere right now?" He said.

"I'll get dressed and be right there," I answered.

He said, "I'll be waiting in the car."

Four members of the band were not at that rehearsal at six o'clock. He sent three people out to get the other three, and he came to get me!

I dressed quickly, grabbed my horn, and got in his car. We didn't say anything to each other all the way to the rehearsal at the Joseph Smith Building.

It's not easy to play trumpet at six in the morning without warming up. We were playing difficult pieces, and he proceeded to make sure that all four who were late would never be late ever again. We were put on the spot to play a number of difficult passages alone!

That changed my life. I was never again late to a rehearsal or performances, my entire professional life. That's the kind of faculty-student relationship that you sometimes have to have to make learning stick!

Prior to the fall of 1970 when I joined the full-time faculty, playing with the Utah Symphony had helped convince the dean, Lorin Wheelwright that I ought to be at BYU. The Utah symphony sometimes played at BYU. The dean came up after one of these concerts and said, "You're with us full-time at BYU, aren't you?" I said, "No, I'll probably be leaving at the end of this year." I continued: "There's a possibility that I could take one of the slots with the Utah

Symphony.” That had been talked about. By then, because I’d taught at Interlochen, I had a lot of contacts elsewhere. Opportunities were opening up. I still remember him throwing his head back and saying, “We’ll see about that.”

It wasn’t many weeks before BYU was talking to me about a full-time position. I was never interviewed, nor did I apply.

The best thing about joining the faculty in that way was that I had learned what it was to be part-time faculty, what it was to be a student instructor, what it was like to have to pull things together financially; how to make a living as an entrepreneur. I had developed a business printing music papers and selling them, written a book about music copying with Robert Cundick, helped start a company called Sonos Music Resources, and another with Robert Manookin called Dayman Music Reproduction, and was one of seven partners in a recording studio in Salt Lake City. So I wasn’t standing around waiting for a job. I was busy.

All during this time, Diane and I had continued to build a family. We had a new addition about every couple of years, till we got to number eight. Then we decided that was a handful. During the 1970s, I was teaching full time, writing quite a bit of music, performing often with the Utah Symphony and playing a lot of other gigs. We had a hard time saying no, because salaries were low and the needs were high.

But back to the jazz program. Bob Campbell and I began a modest jazz program in 1968. We worked together as team teachers for three years, specialists

in drums and brass. What he knew about rhythm sections, I didn’t know; and what he didn’t know about horns, I did know. So we were a good combination. By the time he left in 1971, we had a fairly strong program. We’d gone to several festivals. The first year our adjudicator was Billy Byers, who wrote for the Count Basie Band. Next to one piece he simply wrote “corny”. It was difficult in the beginning to teach BYU students to play jazz.

When we went to the Reno festival during our second year, we received a superior rating. All members of the band wore dark suits on stage. No other band came on like that. This was the end of the sixties, when people were wearing strange outfits. And here we were looking like missionaries. There was snickering in the audience as we came on. The place was full.

After the first few notes, it seemed like the audience was stunned. It had taken us only two years to make a mark. We were off and running!

When Bob left, I was looking for a name for the jazz group. That was when President Oaks came to BYU, the spring of 1971. About a year later, he said to a common friend, “Do you know Newell Dayley?”

The friend said, “Yes.”

“Well, I do too, but not well enough to talk to him about this. Would you tell him that the name of his group, Jazz Rock Ensemble, is a little bit of problem to me?”

This was at the time when the Brethren were talking in conference about rock

music. There were a lot of bad things encompassed by rock music, just as there had been in the early days of “jazz.”

I wanted to support the president. We’d had some good things happen in the jazz program. I had recruited Ray Smith and a few other good players. We had good students in it. So in 1973, I took a dictionary and a thesaurus with me to a conducting symposium in Madison, Wisconsin and after some late night searching, decided to call the top jazz band “Synthesis.”

I still remember announcing that decision to Glenn Williams, the performance coordinator. I said, “I’d like to change the name of our group to Synthesis,” and gave him my rationale: we used a lot of improvisation, and what we played was a synthesis of jazz, rock, blues, and a number of other styles.

Glenn said, “I can’t even *say* that word. What makes you think it will catch on? That name will be the death of the group.”

But by the end of the meeting, he said, “Well, go ahead and try it.”

In the fall of 1973, we started Synthesis. It caught on immediately. More important, the students caught on to the concept. I not only was teaching performance, but the students knew we needed to create some of our own music. The first recording we made in 1976 was mostly of student charts.

I also started working with combos and got some of the better students to help with that. It was a one-person effort. There wasn’t much help. Also, in 1971, I

started a jazz section of the summer music clinic and brought Jamey Aebersold to BYU. That grew very quickly. Because of Jamey we had some of the best people in the nation come and teach for about four years. Then I was told we needed to suspend it, because it was taking over—becoming too important. The 1970s were a lonely stretch. But we took Synthesis on tour to Hungary and Romania in 1977, won the title “Outstanding Band” at the Orange Coast Jazz Festival in Southern California in 1976, and won praise at the Berkeley Jazz Festival, which became the Premier West Coast Festival in the 1980s.

The recordings of those bands tell a story—that BYU had arrived. People admired what we were doing here, especially our sound. They also admired the fact that our students were writing. A number of students from those days have enjoyed successful careers. Vaughn Johnson has been for years a film composer in Los Angeles. Sam Cardon, Kurt Bestor, Jac Redford and others were fine players and writers who came out of those years.

Ray Smith was serving in the Western States mission when I called him in 1971 and asked him if he would like to come to BYU instead of returning to the University of Utah. He did come to BYU. We organized a five-piece jazz group of students and faculty that played concerts in the schools. While we were traveling back and forth for those performances, Ray and I had a lot of conversations. I once told him that I felt that he would one day be on the faculty at BYU, if he did the right things.

We'd had David Baker, a jazz teacher at Indiana University, on the faculty during the summer. He recognized Ray's superior ability and helped him get into Indiana, where Ray earned his doctorate. Ray then taught at Murray State before we hired him at BYU in 1982, just as I became Chair of the Music Department. In a way, he took my place, though that was not the intention. I'd finally convinced everyone that I needed a second person in jazz and then I was taken away from it.

One of the real privileges of my life was to shepherd a jazz program into place, and to turn it over to Ray Smith, a quality teacher and superb performer. He's so much better in jazz than I. My main experience in jazz was playing lead trumpet. I had a good high register and could do that kind of thing. But I was never the jazz musician that Ray is. I just prepared the way for him. He took over the program in the fall of 1982 and what was supposed to be a two-person program by then became a one-person program again. It took a number of years to finally expand the number of faculty in that program.

My interest in jazz all along has never been so much about jazz itself as about the process it uses to make music. I love that process, in which the performer is also the composer. Improvisation is an important attribute, and those who learn it are a different kind of musician. So that was always my motivation, and also to help students learn to compose and arrange. The music professional has to be self-reliant. A lot of music students figure that if they can play, "somebody will take care of me." I never believed in that. I always figured that musicians ought to be prepared to make a living,

and jazz proficiency is a means to that end.

Some other notable things happened during the 1970s. I really never wanted to be a band director, but I felt that the band could be more than just a band, that you could teach important things in a band setting. So in 1971, when Bob Campbell left, a director was needed for the second band, the Symphonic Band. I was asked to help direct it. Avery Glenn had just joined the faculty in music education. We team taught the fall semester, and it was a wonderful experience. But we were very different. He was a traditional, public school band director, and I was seeking innovation. I wanted to have a band lab, in which we engaged with music creatively. I wanted to use improvisation in the band. That may sound ridiculous, but we actually did that with the director using hand signals and various methods. I taught the band how to use scales, chords, and rhythms and all kinds of things. We actually used improvisation in a couple of concerts. The students began to understand the music we were studying on a deeper level.

That one semester Avery and I worked together, I was kind of pushing the envelope while he was trying to keep the band traditional. His schedule was hectic so he recommended that I conduct the band.

For the next year and a half, we had a band lab, and the Symphonic Band became more than a second band. It provided a different kind of experience. Ralph Laycock conducted the Wind Symphony. Many students were moving from one band to the other in order to have both experiences.

In 1972, Grant Elkington received a leave of absence to work on a doctorate at the University of Oregon. He didn't return in 1973, and that meant we needed a Director of Bands. Ralph Laycock had been conducting both the Philharmonic Orchestra and the Wind Symphony. He didn't want to continue doing that. Largely because of the success of the Symphonic Band (the band lab), I was asked to become Director of Bands and conduct the Wind Symphony. That was right when Abravanel was trying to get me to commit more to the Utah Symphony. I had to make a decision. At the same time, I had been studying in Chicago with Renold Schilke, and he was trying to get me to trade places for a year with Arnold Lange, one of the trumpet players in the Berlin Opera Orchestra. I had some important decisions to make at that time. I decided to accept an assignment as Director of Bands. Life was complicated, because I also had to keep teaching jazz and trumpet and was doing a lot of performing. But it was an exciting time. We changed the name of the Wind Symphony to Symphonic Wind Ensemble just to give it new life and a fresh look.

The first semester was the most challenging with the Symphonic Wind Ensemble. We made recordings that year, sent them to the CBDNA, and received an invitation to perform for the College of Band Directors Association conference in San Francisco in February 1975.

During those years, one assignment after another kept coming my way. As if being Director of Bands wasn't enough, in late 1975 I was asked to become part-time director of the Program Bureau,

while continuing with all of my other assignments. I was no longer teaching theory, but mentoring students in jazz and commercial writing required a lot of time.

I had been assured, when joining the faculty full-time in 1970, that by 1973 I would have a leave of absence to pursue a doctorate. That year came and went. That was right when I became Director of Bands. By 1977, there was a pressing need to get to work on the doctorate. So a way was found for me to leave for half a year, largely because I had been directing the Program Bureau, which reported to Bruce Olson in University Relations, and he was supportive. I remember having lunch in the Skyroom with Hal Goodman and Bruce Olson during fall semester 1977, trying to sort out how to get away to work on a doctorate.

I had been seeking a place to get a doctorate and had become convinced that the degree program that made the most sense for a college teacher was the doctor of arts. It could be found in only eight schools in the country. One of them was the University of Northern Colorado, which had a wonderful music faculty, especially in brass performance and pedagogy. Buddy Baker, a fine trombonist, had left the University of Indiana because of his wife's health and joined the UNC faculty a few years earlier. Bill Pfund was a fine trumpet teacher and performer. The entire brass faculty was strong. The doctor of arts program required breadth and depth, a dissertation, recital performance, and a creative project. There were even classes in higher education administration and philosophy along with an externship and

internship in teaching. The program was also heavy in research design.

For the creative requirement I wrote a six movement piece that was performed by the dance faculty at BYU, a work called “Thy Sister, Thyself.” While completing the externship and internship in teaching, faculty from UNC came to BYU to watch me teach. Finally, I completed a dissertation on trumpet vibrato. The dissertation research was complex enough that just processing the digital data required the work of a graduate assistant at BYU for six months. He could only work from 11:00 p.m. to 6:00 a.m., five days a week—the only time we could get access to a digital oscilloscope. I traveled around the country recording professional trumpet players producing vibrato using different methods that I taught them. It resulted in a theory of how really fine vibrato could be produced and turned out to be a six-hundred-page project.

The dissertation process paralleled the first four years I served as Chair of the Music Department. Every time I saw the Academic Vice-President, he would ask, “How’s your dissertation coming?” There was continual internal and external pressure associated with doctoral study.

The point is that in 1977 I finally reached an agreement that the University would let me leave during winter and spring of 1978. An application to UNC was accepted and the family moved to Greeley. In fact, we didn’t even have our home rented when we left for Colorado a few days after Christmas. The home was rented the week after we left, and we never met the people who rented it until we came back in late August.

I needed to complete three quarters in residence which was accomplished in 1978, and then I returned alone the summer of 1979 to finish coursework and present a recital. The next summer after that, 1980, I took the written examinations. Two years after that, the summer just after I was appointed Music Department Chair, I studied for and completed the oral exam.

At the same time, things were changing at BYU. During the 1979–80 school year, the year after completing course work for the doctorate, I was transferred out of the Music Department, theoretically losing my faculty position, and served full-time in University Relations. That was the only way we could help Hal Goodman get an FTE to hire a band director, and that’s how David Blackington came to BYU.

At the end of the 1979-80 academic year, I returned to the Music Department and brought my position in University Relations and the Entertainment Division (Program Bureau) with me. David Blackington took my former position as Director of Bands. I then became coordinator of performance programs in the Music Department for a couple of years, before becoming Chair of the Department in April of 1982.

The interesting thing about those times was that the faculty loads in performance were about double what they are now. Teaching a full load of classes and then teaching a full load of private students was the norm. Having lived through that, and knowing what it was like in other places, I intended, when I became chair, to change that. Within about four or five years, we were able to change faculty loads so they were more realistic.

During the 1980s, the music faculty went through the curriculum and eliminated all that we shouldn't be doing. We also looked at every degree program with the questions: What should we be doing at BYU? What can we offer and still have reasonable faculty loads? We actually changed the doctoral degree, which was a general program, and focused it in musicology, because Tom Mathiesen and Tom Powley could provide the rigor needed for doctrinal study. We thoroughly revamped the curriculum, renumbered it, dropped a lot of things out, and then tried to put as much studio teaching on load as we possibly could. That was a difficult process, because many faculty members had been hired with a promise of "Here's your salary, but you'll be able to make more by teaching private lessons." They wanted to know how they were going to make up for the loss of private lesson revenue.

The administration was very helpful. We were allotted a little more budget money, and we were able to match that through budget cuts elsewhere, enough that it took the sting away. By about 1988, we had moved far enough that we were able to put some teachers (like Barbara Williams, who were actually teaching full-time) on "stipulated faculty" contracts. That money also came from what we retained by putting most private instruction by full-time faculty on their loads.

I was Chair of the Music Department for eleven years. After the first three years, I was thinking about doing something else. After six years, I was *really* ready for another assignment. After nine years, I thought surely I'd be released. Jim Mason said, "Just one more year" twice

more. When he left as dean, I was granted a leave of absence for a year. During that leave, 1993–94, I served as president of the Utah Music Educators Association and was able to spend a lot of time with and for that organization. That was a great year.

The leave of absence was extended for a second year. During the first year, I served as a consultant to the Polynesian Cultural Center in Laie, Hawaii, where I'd written music for a show in 1983. The Center then asked me to help create another show and provide some administrative leadership. So we moved the family to Hawaii to work at the Cultural Center for a year, 1994–95. I produced a new night show and served as acting vice president, bringing all of the cultural presentations together.

After Hawaii a teaching assignment was my blessing for two years, from 1995 through 1997, a very wonderful time.

In 1996–97, as graduate coordinator, the challenge of finding more and better graduate students became an objective. We made some changes and experienced progress that year by convincing the Graduate School to let us do specialized recruiting through the institutes of religion on other campuses. For instance, we brought in a violinist from Indiana University who had just finished her undergraduate degree there.

Toward the end of the 1996-97 academic year a search was launched for a new trumpet teacher. I was asked to take that assignment, beginning summer 1997. I had also instituted a new class the previous year in music business—something that needed to be done, and taught a jazz pedagogy class to music

educators. But in August 1997, Clyn Barrus became ill and I was asked to serve as Associate Dean of the College of Fine Arts and Communications. I did teach trumpet during the 1997-98 year to allow time to find David Brown, while serving as Associate Dean. In February 2000 I was assigned to Honors and General Education, where I served as associate dean for five months. I thought I'd be in the Maeser Building the rest of my career, but I returned as dean of the college in July. I *knew* I'd be in that assignment until retirement.

That didn't happen either. I was asked to serve as associate academic vice president in March 2003 but continued to also serve as dean until September.

While you served as dean, you were called as a stake president. And while you were stake president, you were also chairing The Provo Arts Council that was planning a city arts center.

Some interesting things were juxtaposed there. Many BYU faculty members serve in BYU church positions. I was fortunate to serve three times on campus for a total of fifteen years between 1978 and 2007. That included service on a high council, as a bishop, as a counselor in a stake presidency, and then as stake president. Those fifteen years were very busy, because not only was I on campus all week, but also Sundays, and often in the evenings.

During my tenure at BYU, very few people knew that I served for eight years on the Church music committee, seven years on the Church pageant committee, about ten years as member and chair of the advisory board of Promised Valley Playhouse, and four years as a member

of the Church Olympic Coordinating Committee. All of that was done behind the scenes, a second set of Church assignments, between 1973 and 2002. In our home ward, I was Elders quorum president, high priests group leader, a teacher and worked in the Primary. My family was wonderful in supporting me through all those assignments.

In 1998, an appointment to the Provo Arts Council came. We decided to build an arts center in Provo—something that had been talked about for years and years. I became chair of the council in 2001. We obtained money for a feasibility study, got the mayor and city council involved, and completed the Covey Center for the Arts in 2007. Bless the Coveys, who made the lead gift for that building. The city gave land and a building, so the Center in downtown Provo was built for about eight to nine million dollars.

Alongside that involvement, I began serving as a member of the Board of Directors of the Utah Arts Council in 2001 and will finish a second four year term this summer after having been chair for the past two years. We've just gone through a difficult season with the legislature; managing budget cuts and losing a couple of wonderful people, while trying to hold things together. It will be sad to leave that. I've been deeply involved with the comings and goings of the Council.

Along the way, I also had a few opportunities to write music.

Your works have been sung by some of the finest choirs in the world—the Tabernacle Choir and other choirs, especially your hymns, which are so

well known. Many people know the name *Newell Dayley*, but there's much that people don't know about the *person* Newell Dayley. I've been privileged to sit in the corner and see what happens in your mind during those formal settings of Church service. Of significance to me is that through all this—teaching, administrating, and nurturing people—there had been an absolutely stable undergirding. That's been evident in the strength of your testimony.

My testimony has been the center of everything we've talked about—my absolute conviction that God lives, that Jesus Christ is His Only Begotten Son and that He is our Savior and Redeemer. In fact, my testimony has been the driving force through all of this. Thank goodness for very patient colleagues. I've made a lot of mistakes, but never willfully. All my mistakes were the result of lack of experience, understanding, or listening. The driving force in my coming to BYU and being at BYU has been an absolute conviction that BYU is an important appendage to the Church. I have always tried to give full measure here and elsewhere, because I knew what this place really is.

As a freshman, just a block south of campus, as I looked out toward the west from one of the windows in the place where I lived (835 North 700 East), I was overcome with a sudden realization that I would spend the greater part of my life in this place. That was confirmed several weeks later while standing on the landing just below the Maeser Building. I wondered what those experiences meant, until many years later.

Yes, I do have an abiding faith in God. The restoration took place just as Joseph Smith said. I've worked and lived in the areas where the Restoration began, and I've had Church assignments in Independence, Missouri and Kirtland, Ohio. I have spent time alone in the Kirtland Temple and slept alone in the Whitney store before it was restored. There's no doubt in my mind of the meaning and truth of it all.

The hymns I've been privileged to write, along with most of the things I've written with some kind of gospel connection, have come out of that conviction.

One surprise to me was a piece that you wrote, “I Went Home,” whose theme is the fact that after Joseph had had his tender experiences with deity, the first people he wanted to share those with was his family.

I wrote that song with Ralph Rodgers Jr., with whom I wrote a number of productions. It was written for one of the Quorum of the Twelve, Elder Ashton, who was to speak in Boise, Idaho on the Prophet Joseph. Ralph wrote a lyric and sent it to me. That was the impetus for that song.

It certainly came out of my testimony. In 2005, I wrote a piece commemorating the 200th anniversary of Joseph Smith's birth, with John Tanner's libretto, for Lawrence Vincent. That's another example.

I've continued over the years to write, but I don't think of myself as a composer—at least not a composer's composer.

But you've put to music the tenderness of your testimony, which many "composers" can never reach. There's a depth to what you write, which is a gift.

That's a good way to put it. I believe that is true.

You've also had some significant and unique associations with priesthood leaders. I would venture to say that most of the Quorum of the Twelve have had exchanges with you, either through administrating and teaching, but more significantly through your music. You haven't sought that, but certainly it came. I've seen people I know who greet you as, "Oh, hello, Newell." I often see that genuine friendship and association. It speaks volumes of the quality, and also the humility, of what Newel Dayley represents.

Let me end this with a story. In 1997 I wrote an oratorio for Ricks College, an hour-long piece called *Immanuel*. The evening it was performed at the Tabernacle in Salt Lake City, we attended a dinner. Diane and I were seated next to President and Sister Hinckley. We had a great time with them.

At the end of the performance, President Hinckley rose from his seat, made his way over to me, and gave me a hug and a kiss. Elder Haight got the biggest kick

out of that. He wrote me a letter saying, "The prophet buzzed you."

I've been closely associated enough with the Brethren over the years that I know who they are. I know how they've been prepared and who has called them. I trust them. That's been a great blessing in my life—to trust the Brethren, and know where they get their motivation and guidance. I am absolutely certain of that.

I should also mention my wife Diane. She's been by my side. I could *not* have held up under all that's been required without a strong companion. She carries a lot—more than her load. She's never complained, though she may have been a little bit tired and discouraged once in a while. Her attitude has been "This is just what we need to do."

We have eight wonderful children, and seven have found their companions, whom they love. We have nineteen grandchildren. It all just kind of happened along the way. When you look at what's really valuable at this point in time, it's those lives.

I sometimes wonder if our children saw me practicing the trumpet as an adult, and thought, "If you have to keep practicing, why do it?" They all love music. They all love the arts. But none of them have gone into music, perhaps because my practicing scared them away!



Newell and Mike

CURRICULUM VITAE

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EDUCATION

D.A. Brass Performance and Pedagogy, University of Northern Colorado, 1986
[Dissertation: *Trumpet Vibrato: Pedagogical Significance of Correlations between Acoustical and Physical Variants*, 468 pp., Graduate Dean's Award for Excellence, 1986]
M.M. Trumpet Performance, University of Southern California, 1966
B.S. Music Education, Brigham Young University, 1964

ADMINISTRATIVE ASSIGNMENTS – BYU

2003-2007 Associate Academic Vice President for Undergraduate Studies
2000-2003 Dean, College of Fine Arts and Communications
2000-2000 Associate Dean, General Education and Honors
1997-2000 Associate Dean, College of Fine Arts and Communications
1996-1997 Associate Director - Graduate Studies, School of Music
1982-1993 Chair, Department of Music
1980-1982 Head of Music Performance and Pedagogy (curriculum, large and small ensembles, productions, touring program)
1975-1980 Director of Entertainment Division (touring ensembles)
1973-1979 Director of Bands
1971-1982 Director of Jazz Studies
1968-1977 Coordinator of Brass and Percussion Studies

COMMITTEE/COUNCIL WORK - BYU

2003-2007 Academic Vice President's Council
2003-2006 Accreditation Executive Committee (2006) – Chair: Standard Two
2003-2007 University Curriculum Council, Chair
2000-2007 Deans Council
1999-2000 Ad Hoc Committee for the Assessment of General Education
1998-2000 Honors Program Advisory Committee
1997-2003 Performing Arts Management Advisory Council (International performing arts tours)
1997-2000 Faculty Center Coordinating Committee
1997-2000 University Council on Research and Creative Activities
1997-2000 University Curriculum Council
1997-2000 College of Fine Arts and Communication Board of Producers, Chair
1996-1997 Graduate Studies Coordinator, School of Music
1995-1996 University Professional Programs Review Committee
1992-1996 Intellectual Property and Creative Works Policy Committee
1989 Inaugural Committee - BYU President Rex E. Lee
1987-1989 Nominating Committee, BYU Karl G. Maeser Research Awards
1982-1993 Performance Scheduling Advisory Council (International performing arts)

tours)

1982-1993 University Commencement Committee

1982-1993 Annual University Conference Committee

1982-1993 University Concerts Committee, Chair (selection, booking, scheduling, marketing, and presentation of Performing Arts Series)

1980-1982 University Concerts Committee

1980-1984 Music Theatre Curriculum Development Committee, Chair (developed an interdisciplinary Music Dance Theatre (MDT) program)

1976-1993 Homecoming Committee

1976-1981 University Outreach Programs Committee

1975-1980 Media Development Committee - Motion Picture Studio

BUSINESS

1994-1995 Polynesian Cultural Center, Executive Director of Cultural Presentations (Acting Vice President)

1977- KANADA Music (music composition, orchestration, arranging, recording, production, and publication)

1970-1976 Sonos Music Resources, Inc., founding member of Board of Directors; music publishing

1969-1974 Dayman Music Reproduction, co-founder; national and international music papers, copying, and reproduction, clients

TEACHING

1992- Professor, Brigham Young University

1981-1992 Associate Professor, BYU

1981-2007 Graduate Faculty, BYU

1973-1981 Assistant Professor, BYU

1970-1973 Instructor, BYU

1968-1970 Adjunct Music Faculty (70%), BYU

1967-1970 Instructor of trumpet and acoustics, National Music Camp and University of Michigan Summer Program, Interlochen, Michigan

1965-1966 Instructor, Sherman School of Music - Hollywood, California

1962-1970 Trumpet Instructor, Private Studio

UNIVERSITY COURSES TAUGHT - BYU

1995-2007 Introduction to the Music Industry (new course)

1997-1998 Score Preparation and Direction - Jazz Styles

1996-1997 Introduction to Music Theory (new GE course)

1995-1997 Contemporary Arranging Techniques (new course)

1995-1997 Music Theory and Aural Skills

1991-1993 Senior Seminar - Music (new course)

1990-1992 Elements of Music (new GE course)

1988-1990 Symphony Orchestra

1987-1997 Orchestration

1984-1986 Book of Mormon (religion)

1981-1985 Projects: Music in Media (film composition)

1973-1979 Symphonic Wind Ensemble (Wind Symphony)

1973-1982 Synthesis (jazz ensemble)

1968-1973 Brass Chamber Music/Brass Choir

1968-1973 Jazz Ensembles

1968-1973 Theory and Aural Skills

1968-1998 Trumpet Performance

PROFESSIONAL SERVICE (examples)

2002- Utah Arts Council, Board of Directors (Chair, 2007-2009)

2001- Aldrich Foundation, President

2001-2003 PBS Board, Lay Representative

1998-2007 Arts in Education Consultant

1998- Provo Arts Council (Chair, 2001-2008)

1997-2004 Barlow Endowment for Music Composition - Chair, Board of Directors
(administration of 1.6 million dollar endowment supporting International
competition and commissioning program)

1996-2000 Utah Arts Council, Music Arts Advisory Panel

1994-2001 Utah Alliance for Arts and Humanities Education, Board Member

1993-1995 Utah Music Educators Association, President - A state affiliate of the
Music Educators National Conference (MENC)

1989-1993 Utah State Solo and Ensemble Festival, Director

1986-1993 National Association of Schools of Music, visiting evaluator for
accreditation (Team leader, 1989-1993)

1983-1989 Utah Arts Council Panelist, Artists in Education program

1983-1993 Barlow Endowment for Music Composition - Vice-Chair, Board of Directors
(founding member)

1978-1987 Utah Composers Guild, Board of Directors

1978-1981 College Band Directors National Association, Public Relations Committee

1978-1980 National Association of College Wind and Percussion Instructors, Utah
State Chairman

1976-1978 College Band Directors National Association, Conducting Curriculum
Committee

1970-1975 Association of Mormon Composers and Performers, Newsletter Editor and
President

1968-1981 American Federation of Musicians Local 272, Board of Directors

PROFESSION-RELATED SERVICE (The Church of Jesus Christ of Latter-day Saints)

1998-2002 Church Olympic Coordinating Committee – Chair, Arts and Culture

1989-1999 Promised Valley Playhouse – Chair, Board of Advisors

1986-1989 Promised Valley Playhouse – Board of Advisors

1985-1993 Musical Instrument Selection Committee

1979-1987 Pageants and Productions Committee

1973-1981 Church Music Committee and Chair, Youth Music Committee

PROFESSIONAL MEMBERSHIPS

International Council of Fine Arts Deans (Technology Committee Chair)

American Society of Composers, Authors, and Publishers (ASCAP)

American Federation of Musicians, Local 104

Music Educators National Conference (MENC)

Phi Kappa Phi Honor Society

Pi Kappa Lambda Honor Society

College Band Directors National Association

National Association of College Wind and Percussion Instructors

International Trumpet Guild

International Association of Jazz Educators

Association of Mormon Composers and Performers

Association of Professional Media Artists

PERFORMANCE – Trumpet (examples)

1988-1989 Ballet West Orchestra, Salt Lake City

1983-1989 Brassworks, a faculty brass quintet in residence at Brigham Young University - numerous performances each season, including frequent concerts, tours, and televised appearances with the Mormon Tabernacle Choir, and about fifty performances yearly in the public schools for Young Audiences, Inc.

1978-1979 Doctoral recitals at the University of Northern Colorado

1976-1978 Soloist with Mormon Tabernacle Choir on four International broadcasts

1975-1978 Soloist with a number of honor bands in California, Utah, and Idaho

1975-1977 *Pipes and Pistons*, a series of recitals in California, Utah, and Idaho with John Longhurst, organist (organist with the Mormon Tabernacle Choir since 1977)

1972-1975 Young Audiences Jazz Quintet, leader/contractor - approximately forty yearly performances in the public schools

1969-1977 Utah Symphony Orchestra - frequent performances, including recordings and touring (first trumpet during 1969-70 season)

1966-1977 Member of orchestras at the Capitol Theatre, the Pioneer Memorial Theatre, the Salt Palace, and in support of numerous touring companies, artists, and at a number of recording studios in the Salt Lake City area

1966-1975 Uinta Brass Quintet, leader/contractor - approximately fifty yearly performances in the public schools for Young Audiences, Inc. of New York City

1965-1966 Los Angeles Brass Society, Dr. Lester Remsen, Director (professional brass ensemble with frequent performances and recording engagements)

1965-1966 Disneyland - special events band

PERFORMANCE - Conducting (examples)

1999 Jordan District Honor Band

1997-1998 Utah Valley Symphony

1996 Provo District Honor Band

1988-1990 BYU Symphony Orchestra

1985 Salt Lake City District Honor Band

1984 Lower Columbia Basin Honor Band

1980 Utah All-State Jazz Ensemble

1979 BYU Symphonic Wind Ensemble and the Mormon Tabernacle Choir in concert

1978 Utah All-State Symphonic Band

1976-1982 Utah Valley Symphony Orchestra, guest conductor, including a U.S. Bicentennial television special

1974-1977 *Promised Valley* production in Salt Lake City, June-August

1973-1982 BYU Synthesis, founder (an award-winning jazz ensemble)

1973-1979 BYU Symphonic Wind Ensemble (National recognition of excellence)

1971-1988 Music theatre and opera productions, including: *The Order is Love* (premiere), *1776*, *Saturday's Warrior* (premiere), *Promised Valley*, *The Music Man*, *Peter Pan*, *My Fair Lady*, *The King and I*, and *Carmen*

1971-1973 BYU Symphonic Band

1968-1973 BYU Jazz Ensembles

PRODUCER (examples)

1995-1996 *Celebrating Utah: Our Unspoken Song* – executive producer: a new musical at Promised Valley Playhouse commemorating the Utah Statehood Centennial

1995 *Horizons!* - Producer/director: new night show at the 2500 seat Pacific Theater at the Polynesian Cultural Center (PCC)

1994 *Mana!* – Recording of the PCC Pacific Theater production

1993 *Polynesian Brass* – Polynesian Cultural Center Brass Band

1993 *The Mountain of the Lord* - consultant and producer of orchestra recording for the feature film commemorating the centennial of the Salt Lake Temple

1992-1993 *Bret Jackson, Trumpet*, - recording consultant/producer for Summit Records (released 1993)

1991 *A Celebration of Christmas* - co-producer of one-hour television production featuring the choirs and orchestra of Brigham Young University (presented by PBS affiliates in thirty eight of the top fifty markets on over two hundred stations during the 1992 Christmas season)

1991 *Bula Laie* - Polynesian Cultural Center Brass Band

1987 *I'll Remember You* - Polynesian Cultural Center Brass Band

1985 *1833* - producer of audio drama version of a Church pageant in Independence, Missouri - creative direction of writing team, creation of a period music underscore, and pageant production consultant

1984 *I Feel My Savior's Love* – The Southern California Mormon Choir performing music of K. Newell Dayley. Los Angeles: Embryo Records

1983 *This Is Polynesia* - commercial LP and cassette from the main stage show at the Polynesian Cultural Center in Hawaii - composition, orchestration, conducting, recording, mixing, and record production (Hollywood and Honolulu)

1977 *The Quest* – an LP of new songs for the L.D.S. Church Education System - composition, orchestration, production, recording, and mixing

1976-1993 *BYU Homecoming Spectacular* - director, producer, or executive producer of seventeen consecutive shows (thirty nine performances) in the BYU Marriott Center

WORKSHOPS, CLINICS, SYMPOSIA, PAPERS, BOOKS (examples)

2001 *Centering the Arts in Christ*, BYU Devotional Assembly Address

1994 *And Also by Faith*, BYU Devotional Assembly Address

1991 *Mormon Tabernacle Choir*, The Encyclopedia of Mormonism. New York: Macmillan Publishing Co., 1991

1990 *Academic Support of the Music Industry -- Preparation of Media Composers*; presenter and discussion leader for the Thirteenth Annual Music Symposium, Loyola University, 19-20 February 1990

1989 *Trumpet Vibrato: Pedagogical Significance of Correlations between Acoustical and Physical Variants* - a paper presented for the Symposium on the Psychology and Acoustics of Music at the University of Kansas

1988 *Brass Pedagogy: A Synergistic Approach* - a brass workshop for music educators at Brigham Young University

1987 *Seeking a Balance: Literacy vs. Activity*, Utah Music Educator. Vol. XXXIII, No. 1. Autumn 1987

1983 *Music and the Quest for Truth*, BYU Today, August 1983
1981 *Roots and Synthesis: Understanding All That Jazz*, University Forum
Assembly presentation, BYU Marriott Center
1973-1980 Trumpet clinician for Yamaha International Corporation
1971 Cundick, Robert M. and Dayley, K. Newell, *Music Manuscript: A
Practical Guide*. Sonos Music Resources, Inc., 1971, 1974

AWARDS AND HONORS (examples)

2002 Legacy Award – Faith Centered Music Association (FCMA)
1998 Pearl Award from Faith Centered Music Association (FCMA) for the
song *Faith in Every Footstep* as recorded by the Mormon Tabernacle
Choir in commemoration of the 1847 Mormon Pioneer Sesquicentennial
1993 Best of the West, for *A Celebration of Christmas* television production
(co-producer), Pacific Mountain Network
1993 Best Entertainment Program, for *A Celebration of Christmas* (coproducer),
Utah Broadcasters Association
1991 Outstanding Music Educator, The National Federation Interscholastic
Music Association
1990 Outstanding Music Educator, Utah High School Activities Association
1986 Graduate Dean's Award for Excellence, University of Northern Colorado
1982 Outstanding Original Song, *Could He Love Me* from Charlie's Monument;
Utah Theatre Guild

ADJUDICATION (examples)

Lionel Hampton International Jazz Festival (1991-1994, 1997-2001)
Utah State High School Jazz Festival (1978-1992)

PERFORMANCE TOURS - BYU

1990 BYU Synthesis in the Soviet Union, tour manager
1984 BYU A Cappella Choir in Israel, tour manager
1980 BYU Young Ambassadors in India, Nepal, and Sri Lanka, tour manager
1977 BYU Synthesis in Rumania and Hungary, director

COMPOSITIONS

- *A Perfect Brightness of Hope*, BYU commissioned three-movement work for soprano, trumpet and chamber orchestra. Premiere at Carnegie Hall, June 2008.
- *A Voice of Gladness*, song cycle for tenor and piano, commissioned by Lawrence Vincent commemorating Joseph Smith's birth and premiered in December 2005.
- *Lord, I Would Follow Thee*. Setting of the hymn tune for violin solo with orchestra. Commissioned by Deseret Book Co. for Jenny Oaks Baker CD release, 2003.
- *Mountain Games*, Four-movement suite for orchestra. Commissioned by the Utah Valley Orchestra for the Cultural Olympiad of the 2002 Olympic Winter Games.
- *Lion of the Lord*, SATB, band, and narrator. Commissioned by Brigham Young University in commemoration of the 200th anniversary of Brigham Young's birth. October 2001.
- *That Gentle Morn*. SATB anthem with organ. In commemoration of the dedication of the Palmyra Temple, April 2000 (also arranged for soloist and piano)
- *The River's Song*. Solo commissioned by Sanctus Records for Larry Green, guitarist, for CD recording in Nauvoo, Ill., February 2000
- *Love One Another*. Setting of the hymn tune for violin solo with orchestra. Commissioned by Deseret Book Co. for Jenny Oaks Baker CD, 1999

- *Mockingbird* and *Saeya, Saeya*. Two folk song settings for flute and harp. Commissioned by Sanctus Records for the Amaryllys Duo CD, Lullaby, 1999
- *I Feel My Savior's Love*. Setting of hymn tune for violin solo with orchestra. Commissioned by Deseret Book Co. for Jenny Oaks Baker CD, Songs My Mother Taught Me, 1998
- *Bring Forth My Zion*. SATB anthem with piano. Text from 1 Nephi 13:37. Orem, Utah: Jackman Music Corp., 1998
- *Faith In Every Footstep*. Four separate settings for the Mormon Tabernacle Choir with (1) organ, (2) chamber orchestra, (3) brass choir, and (4) full orchestra, 1997.
- *Immanuel*. Oratorio for four soloists, chorus and orchestra. Commissioned by Ricks College for its sacred music project. Duration approx. 65 minutes. Provo, Utah: Kanada Music, 1997
- *Lord Jesus, Quickly Come*. Solo commissioned for Larry Green, guitarist, by Sanctus Records. St. Louis: Morningstar Music, 1996
- *Centuria*. Commissioned by the Utah Valley State College Symphonic Band in commemoration of the Utah Statehood Centennial. Duration approx. 10 minutes. Provo, Utah: Kanada Music, 1996
- *Faith In Every Footstep*. SATB anthem with organ or piano. Text and music commissioned by The Church of Jesus Christ of Latter-day Saints for its 1997 Pioneer Sesquicentennial Celebration, 1996.
- *Patriot's Dream*. Commissioned by the Utah Statehood Centennial Brass Band. Performed throughout the State of Utah as a part of its 1996 commemorative activities. Provo, Utah: Kanada Music, 1995
- *Songs of Redeeming Love*. Ten songs in hymn style for choir with piano or organ. Orem, Utah: Jackman Music Corp., 1994
- *Thy Work and Will To Do*. SATB and piano or organ. Text by Dawn Baker Brimley. Orem, Utah: Jackman Music Corp., 1993
- *Thankful Hearts Sing Alleluia*. SATB and piano or organ. Bryn Mawr, PA: Theodore Presser, Inc., 1993
- *Lord, I Would Follow Thee*. In A Land Called Israel: The Mormon Tabernacle Choir Celebrates the Life of Christ. Videotape. Salt Lake City: Bonneville Communications, 1993
- *The King of Love My Shepherd Is*. Arrangement for SATB and piano. Orem, Utah: Jackman Music Corp., 1992
- *Sing Praise to the Lord*. SATB and organ. Commissioned by the L.D.S. Business College for inauguration of new president, 1992
- *As We Remember*. SATB and organ. Orem, Utah: Jackman Music Corp., 1992
- *You'll See Us Everywhere*. SATB and piano. Text by Pat Davis. Commissioned by the Salt Lake Community College for performance by the Jay Welch Chorale at the inauguration of Frank W. Budd, President, 1991
- *Lord, I Would Follow Thee*. The Mormon Tabernacle Choir Sings Hymns of Faith. Compact Disk (CD) release. Salt Lake City: Bonneville Communications, 1991
- *Like Rebekah - Like Isaac*. Vocal solo with studio orchestra. Title song for seminary program media production. Commissioned by The Church of Jesus Christ of Latter-day Saints, 1991
- *Hum Your Favorite Hymn* (arr. Reid Nibley) and *Home* (arr. Vanja Watkins).

Especially for Pianists - Vol. 4. Orem, Utah: Sonos Music Resources, Inc., 1990

- *Lord, I Would Follow Thee*. Hymns Made Easy. Piano or organ. Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 1990
- *I Feel My Savior's Love, Every Star Is Different, Hum Your Favorite Hymn, Home, and The World Is So Big*. The Children's Songbook. Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 1989
- *Away In a Manger*. SATB and organ. Setting of three tunes on the traditional text, 1989
- *America, America*. The Mormon Tabernacle Choir: Songs of America. SATB and organ. Text by Margaret Smoot. Salt Lake City: Bonneville Productions, 1989
- *Unto Those Who Are Willing*. Vocal solo and piano. Commissioned for the annual University Conference at B.Y.U., 1988
- *O Ye Fair Ones*. Vocal duet and piano. Book of Mormon Course of Study. Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 1988
- *Lord, I Would Follow Thee*. in Especially for Pianists - Vol. 3. Orem, Utah: Sonos Music Resources, Inc., 1987
- *Let It Ring*. Cast and theatre orchestra. Music drama - fourteen musical numbers commemorating the Bicentennial of the U.S. Constitution. Book and lyrics by Michael McLean and Margaret Smoot. Commissioned by the Deseret News for Promised Valley Playhouse, 1987
- *Allegory*. Solo clarinet. Commissioned by Dr. David M. Randall, BYU Professor of Clarinet, 1987
- *Abound In Hope*. Film score, 1986
- *Somewhere There Is Light*. Title song for film/video production, Abound In Hope; Commissioned by the BYU Motion Picture Studio, 1986
- *Lord, I Would Follow Thee*. TTBB and organ. Orem, Utah: Sonos Music Resources, Inc., 1986
- *Those Who Will Follow*. SATB and piano. Orem, Utah: Sonos Music Resources, Inc., 1986
- *Lord, I Would Follow Thee*. Hymns of the Church of Jesus Christ of Latter-day Saints. Text by Susan E. McCloud. Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 1985
- *Those Who Will Follow*. Especially for Vocalists - Vol. 2. Vocal solo and piano. Chapel Hill: Hinshaw Music, Inc., 1985
- *I Feel My Savior's Love*. SATB and piano. Chapel Hill: Hinshaw Music, Inc., 1985
- *I Feel My Savior's Love*. Especially for Pianists. Arr. by Robert P. Manookin. Chapel Hill, N.C.: Hinshaw Music, Inc., 1984
- *The Spirit of the Y*. SATB or TTBB with piano. Commissioned by ASBYU, 1983
- *What's In It for Me?* and *How Much Is It Worth?* Vocal solo and studio orchestra. Commissioned by the seminary program of The Church of Jesus Christ of Latter-day Saints, 1983
- *Prayer and Praise*. SATB and piano. Orem, Utah: Jackman Music Corp., 1983
- *This Is Polynesia*. Soloists, ensemble, and orchestra. Original songs, culture based music, and dramatic underscore. Book and lyrics by Ralph G. Rodgers, Jr. Commissioned by the Polynesian Cultural Center, Hawaii, 1983
- *May My Life Reflect Thy Will*. SATB and piano. Orem, Utah: Sonos Music Resources, Inc., 1983

- *Two Songs of Peace*. SATB and piano. Orem, Utah: Jackman Music Corp., 1982
- *Charlie's Monument*. Cast and orchestra. Music drama - thirty four musical numbers. Book and lyrics by Blaine Yorgason, Susan McCloud, and Marvin Payne. Commissioned by Zion Productions, 1981
- *Don't Forget to Remember*. Cast and studio orchestra. Music drama - sixteen musical numbers. Book and Lyrics by Pat Davis. Commissioned by The Church of Jesus Christ of Latter-day Saints, 1981
- *Sunday Mornin', I Went Home, and Why Won't They Believe Me*. Three Songs from Joseph. Salt Lake City: Promised Valley Playhouse, 1981
- *Be Ye Kind*. SSA and piano. Commissioned by the Sharon Stake Relief Society Chorus, 1981
- *Kirtland*. Cast and orchestra. Music drama - twenty one musical numbers. Book and lyrics by John Cameron. Commissioned by the Church of Jesus Christ of Latter-day Saints, 1980
- *Thy Sister, Thyself*. Dancers and chamber ensemble. Five movements. Choreography by Dee Winterton, Cathy Black, and Pat and Kathy Debenham. Commissioned by the BYU Dancers Company, 1980
- *I Feel My Savior's Love*, The Choirbook. Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 1980
- *Come Unto Christ*. SATB and piano. Orem, Utah: Jackman Music Corp., 1980
- *To Love, To Serve, To Offer All*. SATB and piano. Orem, Utah: Jackman Music Corp., 1980
- *Joseph*. Cast and orchestra. Music drama - ten musical numbers. Book and lyrics by Ralph G. Rodgers, Jr. Commissioned by The Church of Jesus Christ of Latter day Saints, 1979
- *I Feel My Savior's Love*. Two part choir and piano. Salt Lake City: Sonos Music Resources, Inc., 1979
- *Hosanna*. SATB and organ. Orem, Utah: Sonos Music Resources, Inc., 1979
- *I Come Unto My Own*. SATB with piano and organ. Orem, Utah: Sonos Music Resources, Inc., 1979
- *How Oft Will I Gather You*. SATB and piano or organ. Orem, Utah: Sonos Music Resources, Inc., 1979
- *III Nephi*. Cast and orchestra. Music drama - twenty six musical numbers. Book and lyrics by Ralph G. Rodgers, Jr. Commissioned by The Church of Jesus Christ of Latter-day Saints, 1978
- *A New Beginning, To Love, To Serve, To Offer All, Hum Your Favorite Hymn, I Can See Her Face, and Let Me Soar*. A Song of the Heart. Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 1978
- *Moroni*. Cast and orchestra. Music drama – thirty-two musical numbers. Book and lyrics by Ralph G. Rodgers, Jr. Commissioned by the Church of Jesus Christ of Latter-day Saints, 1977
- *Quest, Beyond the Promises of Time, and Joseph*. Vocal soloist with piano or studio orchestra. Lyrics by Susan E. McCloud. Commissioned by the seminary program of the Church of Jesus Christ of Latter-day Saints, 1977
- *Ye Are Made Free*. SATB and piano. Commissioned by the Salt Lake Institute Choir, 1977
- *Trust In the Lord*. SSA and piano. Unpublished, 1977

- *Time to Go*. Jazz combo. Unpublished, 1977
- *Lengthen Your Stride*. SATB and piano or organ. Text by S. Dilworth Young. Orem, Utah: Sonos Music Resources, Inc., 1977
- Vocal Selections from *Life ... More Sweet Than Bitter*. Thirteen songs from the music drama for soloist and piano. Salt Lake City: Promised Valley Playhouse, 1977
- *Life...More Sweet Than Bitter*. Cast and orchestra. Music drama in two acts - thirty three musical numbers. Book and lyrics by Pat Davis. Commissioned by Promised Valley Playhouse, 1977
- *Utah Valley Hoedown*, *Planting the Soil*, and *Square Dance from Brigham*. Folk ensemble and dancers. Commissioned for the State of Utah presentation at the Kennedy Center, November 1976
- *Above All Other Lands*. SATB with soloists, actors, and orchestra. Book and Lyrics by Pat Davis and Ralph G. Rodgers, Jr. Commissioned by Promised Valley Playhouse as a prologue to the musical, Promised Valley, during the commemoration of the U.S. Bicentennial, 1976
- *Sparrow Fly Upon the Mountain* and *Lady In the Glass*. Vocal solo and piano. Commissioned by lyricist, Don Marsh, 1976
- *Celebration '76*. Eight movements for chorus, orchestra, two soloists and five actors. Lyrics by Marvin Payne and dramatic narrative by Charles Metten. Commissioned by the Utah Bicentennial Commission for the Utah Valley Symphony Orchestra and the Ralph Woodward Chorale, 1976
- *Brigham*. Cast and orchestra. A major music drama - forty musical numbers. Book and lyrics by Arnold Sundgaard. Commissioned for the Centennial of Brigham Young University, 1976
- *The Light of Hope*. Vocal solo and orchestra. Commissioned for the Golden Key Awards Ceremony by the Governor's Committee on Employment of the Handicapped, State of Utah, 1975
- *We Hold These Truths*. SATB and piano or orchestra. Commissioned by Promised Valley Playhouse, 1975
- *The Lamb*. Songs of Praise by Contemporary Composers. Solo voice and piano. Delaware Water Gap: Harold Flammer, Inc., 1975
- *The Lord Is My Shepherd*. TTBB and piano. Orem, Utah: Sonos Music Resources, Inc., 1975
- *Where Were You?* SATB and piano. Commissioned by the Salt Lake Institute Choir, 1975
- *May My Life Reflect Thy Will*. SSA and piano. Orem, Utah: Sonos Music Resources, Inc., 1975
- *Jazz Suite in Four Movements*. Jazz combo with flexible instrumentation. Unpublished, 1974
- *May My Life Reflect Thy Will*. Voice and piano. Orem, UT: Sonos Music Resources, Inc., 1974
- *The Old Family Album*, *Fixing Up the Album*, and *My Album of Life*. Voice and piano. Commissioned for Standards Night presentation by the Church of Jesus Christ of Latter-day Saints, 1973
- *Praise Ye the Lord* and *May My Life Reflect Thy Will*. Choir and orchestra. Commissioned by the Brigham Young University College of Fine Arts and Communications for the Mormon Festival of Arts presentation, My Strength and My

Song, 1973

- *Show Me the Way*. SSA and piano. Commissioned by The Church of Jesus Christ of Latter-day Saints, 1973
- *Four Interludes*. Musical Interludes for the Worship Service. Organ or piano. Salt Lake City: The Church of Jesus Christ of Latter-day Saints, 1973
- *Inside-Outside*. Jazz Ensemble. Commissioned by BYU Jazz Ensemble 1, 1972
- *Introduction and Dance*. Brass quintet and electric bass. Commissioned by the Utah Valley Symphony Brass Ensemble, 1972
- *Two Songs of Peace*. SATB and piano or orchestra. Salt Lake City: Western Music Press, 1971
- *Dirge and Frolic*. Jazz Ensemble. Commissioned by the Bear River High School Jazz Ensemble, 1970
- *The Fourth Dimension*. A music drama in one act. Commissioned by the Provo (Utah) Freedom Festival, 1970
- *Phase*. Symphony Orchestra. Commissioned by Orem High School, 1970
- *Discovery*. Jazz Ensemble. Commissioned by Skyline High School, 1970
- *Kearnals*. Jazz Ensemble. Commissioned by Kearns High School, 1969
- *Adagio and Allegro*. Symphony Orchestra. Commissioned by Orem High School, 1969

COMPOSITION PERFORMANCE NOTES

- *Lion of the Lord*. Feature of BYU Homecoming Spectacular and BYU TV broadcasts.
- *This Is Polynesia*. Presented continuously from 1983 to 1991 at the Polynesian Cultural Center. Approximately 2500 performances to a combined audience of about 6.5 million
- *Brigham*. Produced in the BYU Marriott Center to an audience that exceeded forty thousand
- *Celebration '76*. Video production broadcast yearly by regional PBS affiliate
- *Above All Other Lands*. Fifty three performances
- *Life ... More Sweet Than Bitter*. Sixty seven performances
- *Moroni*. Over one hundred fifty performances
- *III Nephi*. Over seventy five performances
- *Don't Forget to Remember*. Over one hundred forty performances
- *Thy Sister, Thyself*. Staged in 1980 and 1986. Twenty three performances
- *Kirtland*. Over forty performances
- *Charlie's Monument*. Performances exceeded two hundred
- *Let It Ring*. Twenty five performances – also videotaped and released on regional television